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SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION.

REPORT

OF THE EXAMINERS

ON THE WORKS SENT FROM THE

SCHOOLS OF ART

IN

COMPETITION FOR NATIONAL MEDALLIONS,

1864.

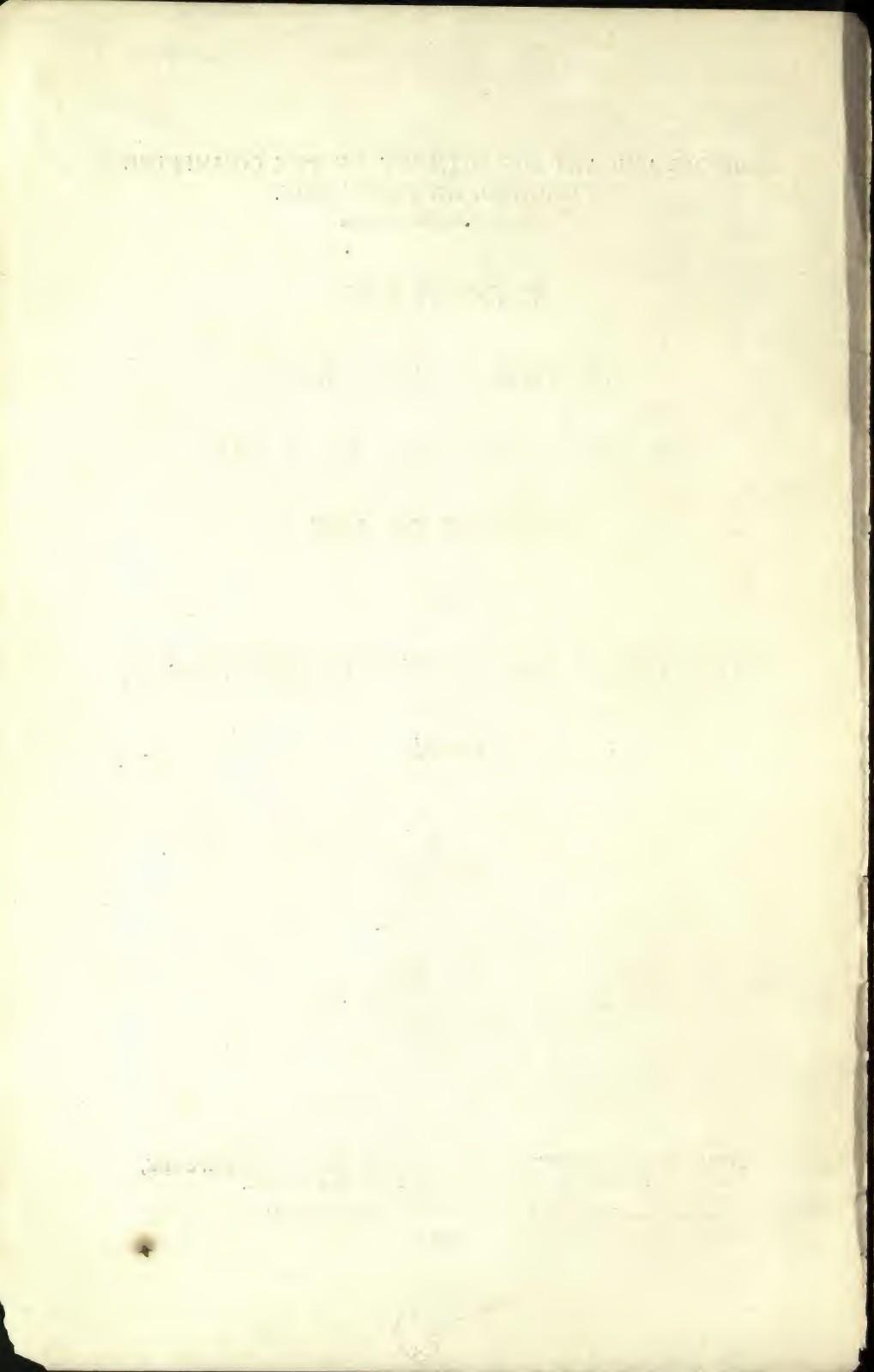


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FOR HER MAJESTY'S STATIONERY OFFICE.

1864.





R E P O R T
OF THE
E X A M I N E R S
ON THE WORKS SENT FROM THE SCHOOLS OF ART IN
COMPETITION FOR NATIONAL MEDALLIONS.

May 1864.

OUR duties on this occasion have been increased by the large number of works sent up for examination, a result consequent on the operation of the new Minutes of the Department; the competition for National Medallions including works executed in many schools during a period of more than 12 months. In order to compare the successful results in the various schools under such circumstances, it is necessary to bear in mind that the awards do not represent the results of an equal period in all the schools, some having sent a year's work in competition, some nearly two.

This is also the reason for the large increase, as compared with last year, of our awards of National Medallions; since from the above cause, as well as from a slight increase of competitors in some schools, there have been 1,095 works offered in competition, the number last year having been 579.

On the whole the works submitted for our inspection are satisfactory, and give evidence of continued progress. We have not to complain of the mechanically minute execution of shading in chalk, as on former occasions, but we still think there is sometimes a tendency on the part of the masters to encourage, or on that of the students to aim at, mere quantity and labour, rather than excellence. We would refer to the stage of "Foliage in outline from Nature" as an illustration.

In some instances a single plant of great intricacy of parts is chosen as the subject for competition, and a needless amount of labour is expended to repeat similar details over a large surface, whereas a single branch, satisfactorily executed, would have sufficed.

We regret that in the class of "Historic Ornament," many otherwise very meritorious works show no reference to the source from which the examples are derived, while a large number of others are simply taken from Owen Jones' useful work, "The Grammar of Ornament." The object of this stage of instruction is to induce the students, as far as possible, to acquire a knowledge of existing ornament of all styles, to compare one style with another, and by diligent search to find out new examples from any source available. The constant reference to the same source of information, and the mere re-production of those already collected in the above work, hardly carries out the views of the Department, which, while it liberally offers the schools the use of examples from the Museum, and an extensive choice of books on Art on loan, may not unjustly be disappointed that so little advantage is taken of either. We would therefore recommend that in future medallions should not be awarded in this stage, unless to each example of ornament, on the sheet of contrasts, the

source from which such example is derived is distinctly indicated. The Examiners will also on future occasions prefer for awards the works of competitors, who, in attending to other requisites, have chosen their illustrations from a variety of reliable sources.

"The studies of flowers and foliage in colour" continue, by their delicacy of execution and good quality of imitation, to reflect credit upon the schools; but there are still short-comings in the arrangement of such studies into groups as compositions of colour. In this stage an endeavour should be made to combine effective chiaroscuro and harmonious contrasts of colour with the habit of careful imitation acquired in previous stages.

It is satisfactory to us to observe, among the "Paintings of Flowers from Nature," some rapidly executed works, showing that the careful methods of study inculcated by the Department lead the advanced student to a power of rapid imitative execution; and it may be suggested that, in one or two other of the advanced stages, students might be encouraged to compete in works executed in a limited time.

We beg to append a list of our awards on this occasion.

(Signed)

C. L. EASTLAKE.

DANIEL MACLISE.

RICHARD REDGRAVE.

H. A. BOWLER.

TABLE I.
ALPHABETICAL LIST of STUDENTS rewarded at the NATIONAL
COMPETITION, 1864.

Names of Students.	School.	Stages rewarded.	Subject.
Abbott, William .	Manchester .	14 a. 23 c.	Flower painting and design.
Allerton, Mary .	Waterford .	14 a.	Flower painting.
Amor, Ellen .	Lambeth .	22 a.	Analysis of flowers.
Armstrong, Emily .	South Kensington .	14 a.	Flower painting.
Arkwright, Emily .	Acreington (Branch of Burnley School of Art).	4 b.	Shading from the flat.
Baker, Anne : .	Cork .	15 a.	A group in colour.
Baker, Miss : .	Bristol .	10 a.	Flowers in outline from nature.
Ball, Percival .	Lambeth .	19 d.	A model from life.
Barrett, John S. .	Macclesfield .	5 b.	Shading from the round.
Beattie, Alexander C. .	Edinburgh .	9 a.	Anatomical studies.
*Beecham, Mary K. .	Cirencester .	23 c. and 22 d.	Elementary and applied designs.
*Beesley, James .	Birmingham .	23 c.	Applied design.
Belamy, Arthur .	Lincoln .	22 c.	Elementary design.
Bentley, Kate .	Birkenhead .	23 c.	Applied design.
Bentley, Albert .	Birkenhead .	22 d.	Studies of ornament.
Bickerdike, Alfred .	Chester .	22 d.	Studies of ornament.
Bidgood, William .	Taunton .	10 a.	Outline of flowers.
Bigley, Thomas M. .	Limerick .	5 b.	Shading from the round.
Black, Francis M. .	Dundee .	12 a.	Ornament in monochrome.
Blacker, George O. .	Manchester .	23 c.	Applied design.
Botheras, Richard .	Macclesfield .	22 a.	Studies of ornament.
Bridgman, Alfred .	Lambeth .	23 b.	Architectural design.
*Brown, Jemima .	Cirencester .	23 c.	Applied design.
*Butterfield, Millward .	South Kensington .	23 a.	Architectural drawing.
Byrne, Edmond R. .	Dublin .	9 a.	Anatomical studies.
Cadman, Alfred .	South Kensington .	3 b.	Ornament in outline.
Carlill, George .	York .	18 b.	Ornament modelled.
Champion, Edward .	South Kensington .	19 b.	The figure modelled.
Colenso, William .	Penzance .	10 a.	Outlines of flowers.
Connan, William .	Aberdeen .	22 b.	Elementary design.
Coster, Annie .	Queen Square .	22 b.	Elementary design.
Cund, James .	Birmingham .	23 d.	Applied design.
*David, Mary R. .	South Kensington .	9 a.	Anatomical studies
Davidson, Alexander .	Glasgow .	22 c.	Elementary design.
Davies, Alfred .	Birmingham .	23 a.	Mechanical drawing.
Davis, George .	Birmingham .	22 b. & c.	Elementary design.
Eadie, William .	Paisley .	5 b.	Shading from the round.
*Edmonds, Robert .	Paisley .	10 a.	Outlines from flowers.
Elam, Katherine .	Queen Square .	10 a.	Outlines from flowers.
*Emery, Thomas .	Stoke .	12 a.	Ornament in monochrome.
Ewan, Robert .	Aberdeen .	12 a.	Ornament in monochrome.
Fellows, Gertrude E. .	Yarmouth .	22 d.	Studies of ornament.
**Fildes, Samuel L. .	Warrington .	15 a.	A group in colour.
Field, John .	Spitalfields .	4 b.	Shading from the flat.
Fletcher, Agnes D. .	Stoke .	3 b.	Ornament in outline.
Fowler, James .	Liverpool (S. District)	4 b.	Shading from the flat.
Fowler, Thomas .	Coalbrookdale .	23 c.	Applied design.
Fox, William .	Halifax .	12 a.	Ornament in monochrome.
Francis, Fanny M. .	Gloucester .	10 a.	Outlines of flowers.
Gandy, Robert W. .	South Kensington .	23 c.	Applied design.
Gaven, J. .	Birkenhead .	19 b.	The figure modelled.
*Gibb, Robert .	Edinburgh .	9 a.	Anatomical studies.
Gibbons, Owen .	Cirencester .	5 b.	Shading from the round.
Gill, John .	Leeds (Keighly) .	23 a.	Mechanical drawing.
Graham, Daniel .	Greenock .	10 a.	Outlines of flowers.
Greenaway, Catherine .	Finsbury .	22 c.	Elementary ornament.
Gregory, Charles .	Wolverhampton .	6 b. and 23 c.	The figure after Mulready and an applied design.
Gribble, Herbert K. .	Plymouth .	22 b.	Architectural design.
Griffiths, James .	Lambeth .	19 b.	The figure modelled.
Hall, Charles Edward .	Leeds (Keighly) .	23 a.	Mechanical drawing.
Hallowell, Charlotte M. .	South Kensington .	5 b.	Shading from the round.
Hancock, John .	Newcastle-on-Tyne .	5 b.	Shading from the round.

* Has already been successful at one national competition.

** Has been twice before successful at the national competition.

List of Students rewarded—*continued.*

Names of Students.	School.	Stages rewarded.	Subject.
Harbottle, Edward H.	Newcastle-on-Tyne	23 b.	Architectural design.
**Harris, Joseph	Nottingham	23 c.	Applied design.
*Harris, Ellen L.	Waterford	15 a.	A group in colour.
Hayes, Rebecca M.	Coalbrookdale	10 a.	Outlines of flowers.
Hayman, Ellen	Exeter	14 a.	Flower painting.
Henshaw, Thomas	Macclesfield	4 b.	Shading from the flat.
Hill, Margaret	Cork	22 a.	Analysis of flowers.
Hood, Henry	Nottingham	22 b.	Elementary design.
Holdsworth, George	Halifax	23 c.	Applied design.
Huckvale, Elizabeth	Leeds	4 b.	Shading from the flat.
*Hull, Clementina	South Kensington	16	The figure in monochrome.
**Humphreys, Jane K.	South Kensington	8 b. 2.	The figure from the antique.
Hunter, Charles V.	South Kensington	23 b.	Architectural design.
Hutton, David C.	Dundee	3 b. & 10 a	Outlines of ornament and of flowers.
Ives, G. H.	Marylebone	19 b.	The figure modelled.
Jarvis, William	Sheffield	3 b. & 23 c.	Ornament in outline and applied design.
Jago, Thomas E.	Westminster	23 b.	Architectural design.
*Jockel, Charles A.	Edinburgh	22 b.	Elementary design.
Julyan, Mary	Queen Square	14 a.	Flower painting.
Kay, William A.	Birmingham	6 b.	The figure after Mulready.
King, Richard	Southampton	5 b.	Shading from the round.
Leitch, Andrew	Glasgow	23 d.	Applied design.
Lockwood, Alfred	Chester	23 b.	Architectural design.
*Lunn, Richard	Sheffield	23 d.	Applied design.
Luthman, Miranda	St. Thomas', Charter-house	12 a.	Ornament in monochrome.
Lyell, Charles	Dundee	23 a.	Mechanical drawing.
Manly, Alice	Queen Square	10 b.	Shaded flowers.
Medder, Ruth	Birkenhead	23 c.	Applied design.
Meason, Amy	St. Martin's	16	The figure in monochrome.
Melville, David	Dundee	23 a.	Mechanical drawing.
McGregor, Sarah	Queen Square	15 a. & 23 c.	A group in colour and applied design.
McGlashan, Stewart	Edinburgh	3 b.	Ornament in outline.
*McKay, William D	Edinburgh	16	The figure in monochrome.
McKinlay, Robert	Paisley	23 c.	Applied design.
*Montford, H.	Marylebone	19 d.	Model from life.
Moore, George	Manchester	3 b.	Ornament in outline.
Moro, Sarah J. C.	Manchester	14 a.	Flower painting.
Morris, William B.	Manchester	5 b.	Shading from the round.
Murdoch, G. S.	Marylebone	3 b.	Ornament in outline.
Murray, Charles O.	Edinburgh	5 b.	Shading from the round.
**Notley, Robert P.	South Kensington	10 a.	Outlines of flowers.
Orr, John F.	Glasgow	23 c.	Applied design.
*Palmer, Thomas	Carlisle	5 b.	Shading from the round.
**Parr, Joseph	Stoke	22 d.	Studies of ornament.
Paton, David	Kidderminster	4 b.	Shading from the flat.
*Payne, Alexander	York	22 d.	Studies of ornament.
Pedlingham, William	Birmingham	19 b.	The figure modelled.
*Perks, Benjamin	Kidderminster	23 c.	Applied design.
Pilkington, Francis	Manchester	16	The figure in monochrome.
Pinn, John M.	Exeter	23 d.	Applied design.
Porcasi, Achille	Stoke	5 b.	Shading from the round.
Rawlinson, William	Macclesfield	22 d.	Studies of ornament.
Rackstraw, G. T.	Sheffield	23 d.	Applied design.
Ricketts, Frank, J.	Gloucester	23 a.	Mechanical drawing.
Ricks, James	Taunton	4 b.	Shading from the flat.
**Robson, George	South Kensington	23 b.	Architectural design.
Ryder, Emily S.	Dublin	16	The figure in monochrome.
Santon, William	York	3 b.	Ornament in outline.
Sellars, James	Glasgow	8 a.	The figure in outline.
Scott, James C.	Birmingham	5 b.	Shading from the round.
Slack, Sarah	Hanley	3 b.	Ornament in outline.
**Slocombe, Frederick A.	South Kensington	14 a. and 23 c.	Flower painting and applied design.
Smith, Sophia	Cheltenham	10 b.	Shaded flowers.
*Smith, Elizabeth	Waterford	23 c.	Applied design.
-Sparks, Henry	Manchester	15 a.	A group in colour.

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List of Students rewarded—*continued.*

Names of Students.	School.	Stages rewarded.	Subject.
Stalker, George F. .	Edinburgh . . .	12 a.	Ornament in monochrome.
Stanton, Emily R. .	Stroud . . .	15 a. and 23 c.	A group in colour and applied design.
Stanway, Thomas .	Stoke . . .	10 a.	Outlines of flowers.
Steane, Isaac .	Coventry . . .	23 b.	Architectural design.
Stevenson, David W. .	Edinburgh . . .	19 b.	The figure modelled.
Stewart, Alexander .	Edinburgh . . .	8 b. 2, 23 d., 16.	The figure from the antique and in monochrome and applied design.
Strike, Harriett .	Waterford . . .	* 10 b.	Outlines of flowers.
Taylor, Margaret P. .	Edinburgh . . .	14 a.	Flower painting.
*Taylor, Abram S. .	Macclesfield . . .	8 b.	The figure from the antique.
Tills, Charlotte .	Queen Square . . .	23 c.	Applied design.
Traice, Ruth .	Bolton . . .	14 a.	Flower painting.
Trout, Fanny .	Dublin . . .	22 d.	Studies of ornament.
Turner, Edwin .	Nottingham . . .	23 a.	Mechanical drawing.
Turner, John .	Cambridge . . .	3 b.	Ornament in outline.
Tyler, Michael A. .	Birmingham . . .	23 d.	Applied design.
Van Waeyenberch, Alfred .	Newcastle-on-Tyne . . .	23 a.	Mechanical drawing.
Villiers, Theresa Maria .	South Kensington . . .	15 a.	A group in colour.
Wain, Francis Samuel .	Coventry . . .	23 c.	Applied design.
Walker, Francis .	Dublin . . .	5 b. and 8 b. 2.	Shading from the round and the figure.
Webber, William .	Exeter . . .	4 b.	Shading from the flat.
Whitchurch, Thomas .	Nottingham . . .	15 a.	A group in colour.
Whitley, Sarah Eliz. .	Leeds . . .	4 b.	Shading from the flat.
Wightman, A. .	Westminster . . .	18 b.	Ornament modelled.
Willmot, Elizabeth .	Birmingham . . .	22 a.	Analysis of flowers.
Winter, John M. .	Newcastle-on-Tyne . . .	9 a.	Anatomical studies.
Woods, Henry .	Warrington . . .	23 c.	Applied designs.
Wood, Frederick .	Bolton . . .	4 b.	Shading from the flat.
**Woodward, John G. .	Coventry . . .	10 b. and 12 a.	Outlines of flowers and ornament in monochrome.
Wright, W. .	Hanley . . .	19 b.	The figure modelled.
**Wright, Albert .	Hanley . . .	10 b.	Still life shaded.
Whitfield, Robert S. .	York . . .	10 a.	Outlines of flowers.

HONOURABLE MENTIONS, 1864.

Allnut, Edward .	Charterhouse . . .	5 b.	Shading from the round.
Beattie, Alexander C. .	Edinburgh . . .	6 b. and 12 a.	The figure after Mulready and ornament in monochrome.
Benson, Mary L. .	Dublin . . .	22 d.	Studies of ornament.
Berrie, Charlotte .	Dundee . . .	10 a.	Outlines of flowers.
Blair, Isa R. .	Edinburgh . . .	14 a., 23 c.	Flower painting and applied design.
Bodle, T. .	South Kensington . . .	4 b.	Shading from the flat.
Bradbury, Alfred A. .	Leeds . . .	10 b., 22 d.	Shaded flowers and elementary design.
Brown, Elizabeth .	Cirencester . . .	22 a.	Analysis of flowers.
Brown, Jemima .	Cirencester . . .	23 c.	Applied design.
Brown, Joseph .	Birmingham . . .	23 c.	Applied design.
Brown, T. B. .	Worcester . . .	18 b.	Ornament modelled.
Campbell, Charles .	Lambeth . . .	23 c.	Applied design.
Castleton, Stanley .	Sheffield . . .	4 b.	Shading from the flat.
Chalice, Annie J. .	South Kensington . . .	8 b. 2.	Figure from the antique.
Clarke, C. P. .	South Kensington . . .	23 a.	Architectural drawing.
Colville, George .	Waterford . . .	10 b.	Shaded flowers.
Cunningham, Mary E. .	Exeter . . .	12 a.	Ornament in monochrome.
Davies, Frederick H. .	Stroud . . .	23 a.	Mechanical drawing.
Davidson, Alexander .	Glasgow . . .	3 b.	Ornament in outline.
Dean, Christina .	Edinburgh . . .	22 b.	Elementary design.
Dickinson, H. D. .	Newcastle-on-Tyne . . .	23 c.	Applied design.
Dingwall, John .	Glasgow . . .	23 c.	Applied design.
Dobson, William D. .	Edinburgh . . .	22 d.	Studies of ornament.
Eadsforth, Robert G. .	Manchester . . .	22 c.	Elementary design.
Edelsten, Elizabeth M. .	Warrington . . .	23 c.	Applied design.
Evans, Joseph B. .	Stoke . . .	23 c.	Applied design.

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List of Students rewarded—*continued.*

Names of Students.	School.	Stages rewarded.	Subject.
Fletcher, Agnes D.	Stoke	4 b.	Shading from the flat.
French, William	Ipswich	10 a.	Outlines of flowers.
Gammage, Emma	Liverpool, S.D.	14 a.	Flower painting.
Gibb, Robert	Edinburgh	8 b. 2.	The figure from the antique.
Gibbons, Albert	Cirencester	12 a. and 22 c.	Ornament in monochrome and elementary design.
Grayson, William	Leeds	3 b.	Ornament in outline.
Gilbert, Charles	Leeds	22 d.	Studies of ornament.
Green, John L.	Coventry	23 c.	Applied design.
Greenaway, Catherine	Finsbury	22 a.	Analysis of flowers.
Hardgrave, Charles	York	4 b.	Shading from the flat.
Hitch, Mary E.	Cambridge	22 b.	Elementary design.
Hodges, Charles M.	Bristol	5 b.	Shading from the round.
Julyan, Mary	Female School	23 c.	Applied design.
Leason, Robert	Stoke	23 d.	Applied design.
Lees, George	Kidderminster	23 e.	Applied design.
Lewis, John	Gloucester	5 b.	Shading from the round.
Lynch, James	Dublin	22 d.	Studies of ornament.
Lopez, Julia	Wolverhampton	6 b.	The figure from Mulready.
McEwan, Thomas	Glasgow	23 c.	Applied design.
Nicoll, Mary A. G.	Finsbury	22 b.	Elementary design.
Nicholson, J. R.	South Kensington	8 b. 2.	The figure from the antique.
Palme, Thomas	Carlisle	4 b.	Shading from the flat.
Parker, Edward J.	Carlisle	15 a.	A group in colour.
Paterson, George M.	Edinburgh	5 b.	Shading from the round.
Pitt, Maria	Cirencester	23 c.	Applied design.
Renuison, John	Paisley	23 d.	Applied design.
Riseley, Robert	Macclesfield	23 e.	Applied design.
Rose, James	Leeds	3 b.	Outline of ornament.
Rough, Charles	Aberdeen	23 c.	Applied design.
Schütz, Elizabeth A.	South Kensington	10 a.	Outline of flowers.
Selby, Margaret A.	Leeds	22 d.	Studies of ornament.
Sellars, James	Glasgow	23 c.	Applied design.
Sheppard, Emily	Lambeth	9 a.	Anatomical studies.
Snowdon, William	Leeds	23 a.	Mechanical drawing.
Stanton, Rose E.	Stroud	15 a.	Mechanical drawing.
Thompson, Elizabeth	Boston	14 a.	Flower painting.
Trauter, William	Cirencester	23 c.	Applied design.
Tucker, William	Taunton	15 a.	A group in colour.
Turner, Edwin	Stoke	18 b.	Ornament modelled.
Turner, George	Halifax	5 b.	Shading from the round.
Turner, John	Sheffield	23 d.	Applied design.
Tweltridge, John H.	Nottingham	22 b.	Elementary design.
Vaux, Fanny M.	Macclesfield	22 a.	Analysis of flowers.
Walker, Wilhelmina	South Kensington	19 d.	Model from life.
Walker, Anne R.	Worcester	14 a.	Flower painting.
Westbrook, Elizabeth	South Kensington	17	Painting from life.
Westlake, Philip	Lambeth	22 d.	Studies of ornament.
White, Sarah	Waterford	22 a.	Analysis of flowers.
Whitwham, H. C.	Taunton	22 c.	Elementary design.
Williams, Sarah	Finsbury	23 c.	Elementary design.
Wilcox, Reuben Thos.	Coalbrookdale	23 c.	Applied design.
Willshaw, John	Newcastle-under-Lyme	16	The figure in monochrome.
Woodward, John G.	Coventry	3 b.	Shaded flowers.
Wyatt, Jane	Watford	5 b.	Shading from the round.
Wetten, W.	Marylebone	23 c.	Applied design.

TABLE II.
TABLE showing the NUMBER of LOCAL MEDALS and NATIONAL
MEDALLIONS awarded to each SCHOOL OF ART.

Name of Schools.	1857.		1858.		1859.		1860.		1861.		1862.		1863.		1864.	
	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.
Aberdeen . . .	5	1	10	3	9	1	17	2	12	2	16	1	14	1	31	2
Andover . . .	—	—	—	—	5	1	7	—	10	—	14	13	—	12	—	—
Basingstoke . . .	—	—	—	—	—	—	—	3	—	4	—	—	—	—	2	—
Bath . . .	4	1	6	1	16	—	19	1	14	—	17	—	21	—	31	—
Belfast . . .	4	—	8	—	—	—	—	—	—	—	—	—	—	—	37	4
Birkenhead . . .	4	—	7	1	4	—	5	—	—	—	—	—	—	—	30	9
Birmingham . . .	—	—	24	3	22	5	28	3	34	1	30	5	29	5	39	4
Spon Lane Br. } . .	—	—	—	—	—	—	—	—	—	—	8	6	6	3	1	—
Bolton . . .	—	—	—	—	4	1	11	—	14	1	2	18	—	17	1	—
Boston . . .	—	—	—	—	—	—	—	—	—	—	—	8	—	7	9	—
Bridgeonorth . . .	—	—	—	—	—	—	—	—	—	—	2	—	4	—	6	—
Bridgewater . . .	—	—	—	—	—	—	—	—	—	—	—	13	11	11	14	—
Brighton . . .	—	—	—	—	—	—	—	6	—	13	1	13	—	20	8	—
Bristol . . .	—	—	4	1	7	—	18	1	18	—	14	—	—	—	30	1
Bromsgrove . . .	—	—	—	—	—	—	—	—	—	—	—	6	—	9	7	—
Burnley . . .	—	—	—	—	—	—	—	—	—	—	—	5	—	4	3	1
Burslem . . .	—	—	13	4	16	4	16	—	—	—	—	—	—	—	—	—
Cambridge . . .	—	—	—	—	—	—	—	4	—	10	1	12	1	10	—	20
Carlisle . . .	4	—	—	—	—	—	11	—	13	1	14	2	18	—	20	1
Carmarthen and Swansea. . .	—	—	—	4	—	6	—	3	—	2	—	3	2	7	—	10
Carnarvon and Portmadoc. . .	3	—	—	9	1	9	—	15	—	6	—	7	1	7	—	18
Cheltenham . . .	10	1	12	1	8	1	15	—	18	—	16	—	18	—	28	1
Chester . . .	3	—	4	—	—	—	6	—	9	1	19	—	16	—	18	2
Cirencester . . .	—	—	—	—	2	—	—	—	—	—	18	1	23	1	53	3*
Clonmel . . .	2	—	2	—	9	1	12	—	5	—	7	—	3	—	3	—
Coalbrookdale . . .	—	—	—	—	—	—	—	7	—	1	—	4	—	8	14	2
Cork . . .	14	3	21	1	15	1	22	2	20	—	20	1	28	2	31	2
Coventry . . .	18	3	13	2	14	1	22	2	16	2	2	24	3	30	4	45
Darlington . . .	—	—	—	—	—	—	13	—	17	3	17	1	15	1	16	—
Devonport . . .	—	—	—	—	—	—	—	1	—	8	1	12	—	8	—	21
Dublin— School of Art . . .	14	2	26	1	20	1	28	2	25	1	17	2	19	2	34	4†
Lace School . . .	15	2	13	2	—	—	—	—	—	—	—	—	—	—	—	—
Dudley . . .	5	—	9	1	—	—	—	—	—	4	—	10	1	5	—	10
Dundee . . .	8	—	20	1	13	1	23	—	17	—	23	2	21	1	37	4†
Durham . . .	8	1	3	—	7	5	—	11	—	10	—	10	1	7	—	—
Edinburgh, Male Female . . .	—	—	—	—	—	—	—	2	—	6	—	7	—	27	10	47
Exeter . . .	8	2	11	1	12	1	14	2	12	1	18	—	18	—	42	1, 4†
Glasgow . . .	25	5	20	3	19	1	23	3	22	1	23	2	22	1	28	4
Gloucester . . .	—	—	—	2	—	6	1	7	1	12	1	7	1	7	—	23
Greenock . . .	—	—	—	—	—	—	—	—	2	—	—	—	—	—	—	1
Guildford . . .	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Halifax . . .	—	—	—	—	—	—	—	4	—	5	1	17	—	14	—	33
Hanley . . .	7	4	21	8	25	7	21	7	21	5	18	4	28	5	24	3
Hereford . . .	7	—	6	—	2	—	1	—	1	—	3	—	—	6	—	10
Hull . . .	—	—	—	—	—	—	—	8	—	10	—	14	—	12	1	22
Ipswich . . .	—	—	—	—	—	—	—	—	—	—	—	—	—	10	1	27
Kidderminster . . .	—	—	—	—	—	—	—	—	—	—	—	—	—	—	2	—
Lancaster . . .	3	—	—	2	—	—	6	5	—	8	—	8	—	11	—	13
Leeds . . .	7	1	10	1	10	1	8	—	11	1	25	1	26	1	82	4
Limerick . . .	3	—	5	—	9	—	7	6	—	8	2	8	1	10	1	
Liverpool, N. Dist. . .	10	1	21	—	28	2	23	1	13	3	18	2	2	2	43	1
Liverpool, S. Dist. . .	—	—	—	—	1	—	1	—	—	—	—	2	—	4	—	1
Llanelli . . .	—	—	—	—	—	—	—	—	—	—	—	—	—	—	22	—
Lincoln . . .	—	—	—	—	—	—	—	—	—	—	—	—	—	—	4	1
Macclesfield . . .	9	1	3	1	6	3	6	3	7	3	10	3	12	1	20	5
Manchester . . .	30	5	26	2	29	3	29	3	30	3	26	3	24	3	30	7

* # Awards.

† 5 Awards.

‡ 12 Awards.

Number of Local Medals and National Medallions awarded to each
 School of Art—*continued.*

Name of School.	1857.	1858.	1859.	1860.	1861.	1862.	1863.	1864.
	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.
Metropolitan District Schools—								
Female, Queen's Square.	16	10	19	3	22	2	31	5
St. Martin's.	7	1	15	1	25	1	16	—
St. Thomas' Charterhouse.	2	1	2	—	8	3	5	—
Lambeth.	—	—	2	—	1	12	25	1
Finsbury.	10	2	7	1	3	16	20	2
Marylebone.	—	—	—	—	—	—	—	—
Westminster.	—	—	—	—	—	—	6	2
District Schools in connexion with the Training School:—								
Hampstead.	—	—	—	—	1	—	—	—
Rotherhithe.	—	—	—	—	2	3	1	—
St. George's in the East.	—	—	—	—	—	1	2	—
South Kensington—								
Female.	11	2	10	—	16	—	31	4
Malo.	14	5	10	2	17	5	30	30
Spitalfields.	9	1	2	8	8	2	9	30
Newcastle - under-Lyme.	6	2	8	—	10	2	8	—
Newcastle-on-Tyne.	13	2	13	1	11	1	14	2
Norwich.	1	1	16	—	12	4	21	1
Nottingham.	9	2	17	2	23	2	17	4
Paisley.	—	15	1	6	2	6	12	1
Penzance.	10	—	7	—	5	3	11	7
Preston.	—	—	—	—	—	—	—	—
Petersfield.	10	—	—	—	4	—	—	—
Plymouth.	—	2	1	3	—	—	—	9
Perth.	—	—	—	—	—	—	—	8
Reading.	—	—	—	—	—	—	—	9
Shrewsbury.	—	—	—	—	—	—	—	5
Sheffield.	28	—	5	28	7	26	6	29
Southampton.	3	—	—	5	1	10	1	15
Stirling.	—	—	—	—	—	—	—	—
Stoke-upon-Trent.	22	7	22	4	26	4	16	3
Stourbridge.	3	1	7	—	10	—	7	—
Stroud.	—	—	—	—	—	—	—	—
Sunderland.	—	—	—	—	—	—	—	10
Taunton.	—	—	—	10	3	31	1	22
Tavistock.	5	—	4	—	2	1	19	1
Truro.	5	—	7	—	2	—	4	—
Wimborne.	—	—	—	—	—	—	—	4
Warrington.	23	2	26	2	25	2	21	—
Waterford.	7	2	9	2	10	1	14	—
Wenlock.	—	—	See Coalbrookdale.	—	—	—	3	4
Wolverhampton.	7	—	12	—	—	17	—	1
Worcester.	25	3	23	1	22	1	19	1
Yarmouth (Great).	—	—	5	—	13	1	11	—
York.	2	—	2	1	12	—	9	1
No. of Medals awarded.	536	92	651	75	758	67	861	76
No. of awards.	—	103	—	81	—	72	—	80

* 7 Awards.

† 15 Awards.

‡ 4 Awards.

§ 2 Awards.

|| 3 Awards.

TABLE III.

TABLE showing the DISTRIBUTION of the AWARDS among the various STAGES of INSTRUCTION at the NATIONAL COMPETITION, 1864.

STAGES.	No. of National Medallions awarded.	STAGES.	No. of National Medallions awarded.
1. Linear drawing by aid of instruments: a. Linear Geometry b. Mechanical and machine drawing, and details of architecture from copies. c. Linear Perspective		Brought forward	62
2. Free-hand outline drawing of rigid forms, from examples or copies : a. Objects b. Ornament		11. Painting ornament from the flat or copies : a. In monochrome, either in water colour, tempora, or oil. b. In colours " "	
3. Free-hand outline drawing from the "round": a. Models and objects b. Ornament	10	12. Painting ornament from the cast, &c.: a. In monochrome, either in water colour, oil, or tempora.	7
4. Shading from flat examples or copies : a. Models and objects b. Ornament	10	13. Painting (general) from flat examples or copies, flowers, still life, &c.: a. Flowers or natural objects, in water colour, in oil, or in tempora. b. Landscapes	
5. Shading from the round or solid forms : a. Models and objects b. Ornament c. Time sketching and sketching from memory	13	14. Painting (general) direct from nature : a. Flowers or still life, in water colour, oil, or tempora, without backgrounds. b. Landscapes	9
6. Drawing the human figure and animal forms, from copies: a. In outline b. Shaded	2	15. Painting groups as compositions of colour : a. In water colour, oil, or tempora.	8
7. Drawing flowers, foliage, and objects of natural history, from flat examples or copies: a. In outline b. Shaded		16. Painting the human figure or animals in monochrome, from casts : a. In oil, water colour, or tempora	6
8. Drawing the human figure or animal forms from the round, or nature : a. In outline from casts b1. Elementary shaded b2. Shaded c. Studies of the human figure from nude model. d. " draped e. Time sketching and sketching from memory.	1 4	17. Painting the human figure or animals in colour : a. From the flat, or copies b. From nature, nude or draped. c. Time sketches and compositions.	
9. Anatomical studies : a. Of the human figure b. Of animal forms c. Of either, modelled	5	18. Modelling ornament : a. Elementary, from casts b. Advanced, from casts c. From drawings d. Time sketches from examples and from memory.	2
10. Drawing flowers, foliage, landscape details, and objects of natural history from nature: a. In outline b. Shaded	12 5	19. Modelling the human figure, or animals : a. Elementary, from casts of hands, feet, masks, &c. b. Advanced, from casts or solid examples. c. From drawings d. From nature, nude or draped.	7
Carried forward	62	20. Modelling fruits, flowers, foliage, and objects of natural history from nature.	2
		Carried forward	103

Distribution of the Awards among the various Stages—*continued.*

STAGES.	No. of National Medallions awarded.	STAGES.	No. of National Medallions awarded.
Brought forward . . .	103	Brought forward . . .	125
21. Time sketches in clay of the human figure or animals, from nature.		23. Applied designs, technical or miscellaneous studies:	
22. Elementary design:		a. Machine and mechanical drawing, plan drawing, mapping, and surveys done from actual measurement.	9
a. Studies treating natural objects ornamentally.	4	b. Architectural design . . .	7
b. Ornamental arrangements to fill given spaces, in monochrome.	6	c. Surface design . . .	24
c. Ornamental arrangements to fill given spaces, in colour.	4	d. Plastic design . . .	7
d. Studies of historic styles of ornament, drawn or modelled.	8	e. Moulding, casting, and chassing.	
Carried forward . . .	125	f. Lithography . . .	
		g. Wood engraving . . .	
		h. Porcelain painting . . .	
		Total . . .	172

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